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I prefer the accompaniment is also arranged on a plan so distinct as is suitable any Harpsicord/Player to accompany himself with ease, although unacquainted with the Rules of Thorough Bass.

By DOMENICO CORRI.

Edinburgh, Printed for John Corri, sold by him & by C. Elliot Parliament Square.



(To the Queen.)

Madam,

Encouraged by the hope that the following work may contribute to the Improvement of Musical Science, the Author, flattered by your Majesty's gracious permission, begs leave in the most humble manner to lay it at your Feet.

That it may meet with the approbation of your Majesty, whose Skill & Taste can be surpassed only by the gracious manner in which you condescend to patronise those whose Genius gives them any claim to so distinguished an honour, is the greatest Ambition of

Madam,

Your Majesty's highly Obliged

Most Faithful and

Devoted Servant.

Domenico Corri.

EXPLANATION

OF THE

NATURE AND DESIGN OF THE FOLLOWING WORK.

WHEN a person has purchased a book, would it not appear very extraordinary, if he should be under the necessity of applying to a master of language to correct the orthography, and to distinguish the members of every sentence by proper stops, in order to render the author's meaning intelligible? Just such an absurdity appears in written music,—vocal music in particular: for, notwithstanding the many alterations that are daily making, the manner of noting it, which remains nearly the same as it was in the infancy of the art, is quite insufficient to express the meaning, spirit, and peculiar delicacy of the composition.

In consequence of this want of precision in the characters or signs employed in writing music, those who apply themselves to it have been hitherto prevented from making a progress adequate to their application; or performing with that ease, which in a short time they might acquire, were the mode of writing more full and explicit. To remove the difficulties arising from this want of precision, is the purpose of the following work.

The author is aware, that the plan of this publication, being in a great measure new, may probably meet with that opposition which is the usual fate of every thing that looks like innovation in an established science. Such critics, as have but a smattering of the science, may start objections to the author's plan, because it is novel, and tends to subvert opinions which they have been taught submissively to receive, and implicitly to follow: some may object to it, from want of having maturely considered the subject; and others again may find fault with it, merely from this consideration, that the plan is not their own.

To obviate at least all reasonable objections, the author finds it necessary to premise some explanation of the nature of his work; and he hopes to make it so satisfactory, that every impartial mind will be convinced of its utility.—The object of the author being to facilitate, and at the same time to render more perfect, the performance of vocal and instrumental music, in order to be clearly understood, he will treat of both separately.

A very superficial knowledge of music is sufficient to enable any one to observe the difference between the notes of an air as properly sung, and the simple notes by which the same air is usually expressed in writing; for there is as great a difference between these common written notes, and the improvement produced on them by a performer of judgement and taste, who observes the character and expression that are proper to them, as there is between an oration repeated by a school-boy, and the same pronounced by a graceful and feeling orator.

The reason why written music conveys so imperfect an idea of the manner in which a piece ought to be executed is evidently this:—The characters we make use of in writing music are, generally speaking, limited only to the notes, to their respective lengths, and to that species of measure in which the piece is composed; the signs expressive of manner, graces, &c. being so few, that the performer can derive but little (if any) assistance from them. The want of such signs as would afford adequate direction to the performer in such refinements, must have been long felt; yet, strange as it may appear, no attempt till the present has been made to supply this want. If so great a deficiency can be remedied, it must be allowed to be an improvement highly advantageous, both to the science itself and to those

to those who study it. To the science itself, because experience has evinced, that, for want of such signs, the music of half a century back is in a great measure lost to the present time, even in the same country, and is at all times totally unintelligible to a foreign nation: To the students of the science it would be highly advantageous, as it would facilitate their execution in every species of music, and enable them to enter into its true spirit; and thus greatly improve their taste, and enhance their relish for this most delightful art.

To effect this, it is evidently necessary, in the first place, to increase the number of signs made use of in writing music. Thus, for example, one of the most important articles in the execution of music (vocal music in particular) is the proper division of the PERIODS; as is evident from hearing good singers often break in upon the sense and the melody, for want of knowing how to take breath in the proper places. To assist the performer in this particular, two signs are introduced; one ✕ to enable him to distinguish at sight the musical periods where a pause is always necessary; and another ✕ to direct him in taking breath where the period is too long, or when a particular exertion of voice is required.—See PLATE, Example I. The finger, by this simple method, having at all times the full command of his breath, will be the better enabled to execute the *crescendo* and *calando* (*); on the proper application of which, according to the sentiment of the air, much of the beauty and effect of singing depends. But although this circumstance is of the utmost importance in the Cantabile songs, in which, though the notes be sung perfectly in tune, the intention of the composer may be defeated by an improper application of the *crescendo*, &c. yet has the finger, in this respect, been hitherto left entirely to his own judgment, which must often be very inadequate. This defect likewise is remedied by using the following signs, this — for the *crescendo*, and this — for the *calando*, where-ever they are required (†).

But, after all this, much is wanting to the perfection of vocal music. Still do we find our mode of noting not only deficient but erroneous: for besides that those particulars above-mentioned have never been expressed by distinguishing signs, such a mode of noting has been used, as must necessarily lead the finger, if guided by it alone, into positive error. It is this imperfection in noting, which has hitherto rendered the execution of vocal music, particularly recitative, so difficult, that this last, (in itself, beyond a doubt, the highest species of vocal music), is almost impracticable; and is so little understood, that in this country it is seldom considered in any other light than as a mere foil to the succeeding air. Indeed, either an air, or recitative, sung exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance; for not only the respective duration of the notes is scarcely even hinted at, but one note is frequently marked instead of another (‡), as is the case where a note is repeated, instead of that note with its proper *appoggiatura* or grace. Sometimes again, an *appoggiatura* is marked instead of a note which ought to receive, perhaps, the particular emphasis of the voice, and be even longer than that which immediately follows: In consequence of which, the finger is misled, by being made to sing a wrong note; or (unless he be a master in the science) he must be reduced to the alternative of either singing the notes just as they are expressed, or of making them worse should he attempt to vary them. But at once to see the truth of what has been here advanced in the strongest light, it is sufficient to look over a passage as commonly noted, and then to consider the same passage expressed with the additions which, according to the plan of this work, the author proposes to introduce.—See PLATE, Example II.

(*) The *crescendo* means a swell, and *calando* the contrary.

(†) These marks have been used in some few works, but never applied to vocal music.

(‡) Although, from the nature of recitative, it is impossible to ascertain positively the length or brevity of the greatest part of the notes; yet it will appear from the examples here adduced, that great helps may be afforded by a more full and precise manner of noting.

We are now to take notice of the principal refinements in song; such as cadences, divisions, and all those intervening ornaments, the proper use of which alone can give to song its highest degree of grace and elegance. These ornaments, to the great disadvantage of composition, have never yet been written down. The Author has introduced into this work such as he judged proper, (and has distinguished them by notes of a smaller size than those which constitute the original melody). As the invention of such ornaments is attended with difficulty, and as it is of great importance to know where and in what measure to introduce them, and where their application would be improper, the advantage of having them written down must be evident. At the same time, he hopes none of his readers have so much misunderstood him, as to conceive, he means these ornaments which he offers to the Public, as those only which can or ought to be made use of: Even within the limits of the strictest propriety, there is still left a very considerable latitude for the exertions of taste and fancy. All he pretends to have done in this respect, is, to have adapted to the several pieces in this collection, such graces as are, in the first place, free from error with regard to the rules of music, and, in the next, proper to their respective characters. He thinks it will scarcely be denied that the following good effects will attend this publication, That persons not only ignorant of the Italian, French, or any other particular style of singing, but who have no knowledge of music, save only of its first rudiments, may sing all the music contained in this Collection with a degree of grace and expression, of which, without the help of the additional signs made use of, he could have no idea; and, by being enabled to sing these with proper taste, his ear will of course become familiar with a good manner of singing, and he will apply these graces with success to other music, and find himself greatly assisted towards inventing new ones himself.

It may be proper here to take notice of an objection which may very naturally occur to the reader: How comes it to pass, he may ask, that the Italians, who, for such a length of time, have so anxiously and with so much success cultivated the science of music, should have so shamefully neglected this so material part of it? As this question might startle even the most impartial mind, it ought to be answered. When, on the revival of arts and literature in Italy, music was first cultivated as a science, it was, like every other science, in the hands of the clergy, almost the only learned men of those times. The application they made of it to Divine service, and the introduction, at the same time, of key'd instruments, by which the temperament was established, conspired to render the principles of harmony the chief object of their studies,—in opposition to the Greeks, who, probably from want of such instruments, having but little idea of the simultaneous effect of harmonic sounds, directed all their attention and ingenuity towards the ascertaining, with precision, those intervals, which the temperament, on the contrary, in favour of the variety of modulation to which it gives rise, purposely confound. This science of harmony, from its novelty as well as its real value, having powerful charms, was cultivated with great success; and, as Rousseau justly observes, ages before the physical principle of harmony was found out, all its rules were established: nor has the discovery of that principle, at least with regard to practice, been of any utility to the science. But, whilst the slowness and solemnity of church-music was peculiarly favourable to the improvement of harmony, it was far from being so with respect to melody: And, indeed, an infinite number of very learned compositions had already been made, and the science of *Contrapunto* ⁽⁴⁾ brought almost to its perfection, when melody was in a very infant state.

In process of time, when music was emancipated from the tyranny of the cloyster, and cultivated for the theatre and other public entertainments, it began to take a different turn. The subjects on which it was now employed requiring a much greater variety of expression and effect than those to which it had been hitherto confined, melody, the great vehicle

(4) *Contrapunto* signifies the Art of Composing.

hicle of expression, became of necessity a principal object of attention and study; of consequence it received great improvements, though it still remained fettered by the strict adherence which the composers of those times deemed indispensable to the laws of *contrapunto*. The fingers, on the other hand, in proportion as they saw their efforts please, took occasion to add new graces to what they sung; and these graces, by their being often heard, soon became so familiar as to be indispensably necessary. But although the composer could not avoid approving of these ornaments, yet, wedded to the forms of the schools in which he had been educated, he continued still to write down nothing but the notes which were essential to the completion of the harmonic parts, leaving the finger to decorate them as his taste should direct. This manner of noting may in some degree answer the end proposed by it, in the hands of persons regularly educated in music, and who have imbibed from their masters a thorough knowledge of all the graces and elegancies of the art: But those who have not these advantages will never be able, from the mere notes as usually marked down, to give the true spirit and meaning of any composition. The present Work applies a remedy to this capital defect, which, it is presumed, will be found adequate.

It remains now to say something of accompaniment, of the disadvantages which attend the method hitherto practised, and of the advantages of that which is now proposed.

Instrumental accompaniment, with respect to song, may be defined, The addition of such parts as are not only just according to the laws of harmony, but also selected and disposed in such a manner as may best serve to support and give effect to the vocal part or parts. There are, then, three things to be considered: *First*, The parts themselves; *secondly*, The choice; and, *thirdly*, The disposition of those parts. The parts themselves are ascertained by the fixed rules of harmony; the choice and disposition belong to taste alone. Agreeably to this definition of accompaniment, Mr Rousseau, in his Musical Dictionary, has so fully shown the impossibility of accompanying properly by any method yet in use, that the Author thinks it unnecessary to say any thing on that head; as he would be obliged to repeat what any of his readers may see on turning to that work, at the article *Accompaniment*. The method of accompanying by the score, by figuring the bass, by the rule of the octave, and by Mr Rameau's, are there explained with great accuracy, and the disadvantages attending each of them pointed out with respect to the execution. In addition to what Mr Rousseau says, the Author begs leave to observe, that in accompanying, either by the score, by the help of figures, or of certain other signs proposed by Mr Rameau, the performer still plays by the eye merely; and that his execution is simply an effect of quick sight and practice, and altogether unconnected with the fundamental laws of harmony. The being able, from habit, to read several lines of music at once, to calculate instantaneously the different intervals on an instrument, and to know by certain established rules which note is to ascend, descend, or remain the same, is a very different thing from knowing why this is to be done. This is the science by which those figures, or other signs, are placed; and with which the mere execution of those signs has no more connection than the reading of a book has with its composition. If, then, it be granted, as it ought to be, that accompanying by the score, by figures, or by any other signs, is limited to the simple execution of what is noted, figured, or signed, it surely follows, that the simpler and more explicit those signs are, the better calculated they must be to answer their end. Now, that these and many other advantages particularly belong to the method proposed by the Author, will be evident on the slightest consideration. For instance, let the mode which is most practised, that of figuring the bass, be compared with that which is now offered to the public. A performer, who accompanies by figures, on seeing a note marked thus $\underline{\underline{\text{E}}}$, knows, that to this note he must give the accompaniment of third, fifth, and octave; but this is the extent of all his knowledge. It remains to him then to calculate such inter-

vals;

vals; and, after having found them, to set them down thus $\frac{2}{3}$. If then this operation of reading the figures, and calculating the numbers, answers no other purpose than merely that of finding out the notes as written in the second example, is it not evident, that having those notes written down, will answer every end proposed by the other method, whilst it will save all the trouble which attends it? Let us suppose now, that, by practice, a performer has attained the greatest facility of calculating on the instrument the numbers expressed in the writing; yet, after all, unless he be thoroughly acquainted with the fundamental rules of *contrapunto*, he will scarcely be able to play two or three successive chords without committing some blunder, which the knowledge of the figures alone can neither warn him of nor enable him to avoid.

Thus it has been shown, that the method of accompanying by figures is not only attended with the continual trouble of calculation, but is even insufficient to answer the end for which these figures are employed; and, on the other hand, that by the method here proposed, every harpsichord-player will be enabled, at sight, and without a single lesson on the subject, to accompany any piece of music with taste and elegance, as easily as he can play the most simple harpsichord lesson or air. It is true indeed, that the rule of the octave, if thoroughly understood, will enable a performer to accompany without making any mistake in point of abstract harmony; but as to the choice and the proper position of these figures, and as to other refinements, necessary to accompany with delicacy and expression, the rule of the octave, though ever so well understood, does not in the smallest degree lead to the knowledge of them. This is so true, that a performer accompanying according to the laws of thorough-bass, without committing even a single mistake, may produce such an accompaniment as will totally destroy the effect of the music: And indeed it almost always happens in the execution of the harpsichord-accompaniment, that the delicate arrangement of parts, which cost the composer the greatest pains, is totally subverted and spoiled by the thorough-bass player; who, instead of attending to this arrangement, endeavours to show his knowledge in his own science, by cramming in as many full chords as possible, to the entire confusion of the melody and expression of the composition. The reason of this will be obvious, if the reader considers what has been already said in the definition given of accompaniment; from which it is evident, that to accompany properly, it is necessary to possess both a profound knowledge of the science of harmony, and a refined taste in the choice and disposition of its parts. Now it is well known, that these are things perfectly distinct and unconnected; in so much, that a person may be a complete master of the science of *contrapunto* without having any taste at all. The laws of harmony are deduced from the physical principles of sound alone: they are a subject of calculation; and, as such, may with propriety become the abstract science of a deaf man, as well as of one who has the nicest ear. On the contrary, the art of arranging the parts of harmony, depends on a strong and exquisite feeling of their effects; and is, of consequence, the production of sensibility alone. It is the united operation of that science, and of this feeling, which produces a fine accompaniment; and every composer knows how much labour this part of his work costs him. How then can it be supposed, that a performer, though a master, can dispose an accompaniment as judiciously at first sight, as the best composer is able to do in his closet after deliberate study and reiterated experiment. The absurdity of such a supposition is glaring. If, then, the impossibility of accompanying tolerably by any of the methods hitherto invented, be obvious; and if another be found, at once easier to the performer, and more perfective of the harmony; it is to be wished that the public would enforce their approbation of it, by obliging the editors,

tors of music, instead of writing figures to the bass, to give a single line, as is done in the present work,—in which the proper accompaniment is expressed by notes.

To conclude:—In pointing out the errors and defects in the present mode of noting music, and stating the improvements which the Author offers to the Public, he is not conscious of misrepresentation: He assures his readers, that he has been guided only by a love of truth, and an ardent desire of improving the science he professes. But if, notwithstanding, some persons should make objections to his work, he intreats they will not attempt to depreciate it in private companies, where the subject may not be perfectly understood; but state their objections in a public manner, and address them to the Author in Edinburgh; and, if it shall appear that he has fallen into error, he will be ready to acknowledge and retract it.

(8) DIRECTIONS to the SINGER.

1. When this mark is used, a Pause is always to be made and breath taken. The Pause to be about as long as that made by a Comma in reading, and the time taken for it, to be deducted from the Note to which the mark is next. For Example, when before the Note; This  will be nearly equal to this  and when after the Note; This  is equal to this  But if the time is very slow, or the Note of a longer duration, about one fourth of it will be sufficient for this Pause. NB. This is likewise applicable to Instrumental Music.
2. This mark also directs the finger to take breath in the same manner as above, with this difference, that the Pause is to be made as imperceptible as possible, because it is done only on account of the Period being too long, or when a particular exertion of voice is necessary, as before a Cadence: &c. &c. This sign only respects vocal Music.

EXPLANATION of the GRACES.

All Ornaments, as Graces, Cadences &c. in this work are distinguished by the small notes, which are also marked according to their exact duration.

 The Ascending Grace of one interval, is executed softly, and its strength increased gradually up to the Note.

 The Descending Grace of one interval, is a degree stronger than the note and gradually softened into it.

 The Grace of successive intervals, is rather of a rapid execution and increases its strength as it rises.

 The Ascending Turn, begins softly, and increases its strength as it rises, then gently again sinks into the note.

 The Descending Turn, begins strong, and decreases its strength as it falls, then rises into the note strong again.

THE FOLLOWING GRACES being of a different nature from any of the above, a separate explanation of them is necessary.

They are not to be considered as forming any part of the air; but are only intended to give to certain notes a particular emphasis or expression. The execution of them, therefore, ought to be so rapid, that, while the effect is felt, the ear shall yet be unable to determine the character of the sounds or to distinguish them from the predominant note by no effort whatever indeed can they be rendered totally imperceptible, or if they could, they would not then exist. But the more imperceptible they are, the more happy is the execution, the more perfect the union, and the more delicate the effect, whereas, by an execution which renders them distinctly perceptible, they would lose their nature and instead of the adventitious graces now under consideration, become part of the melody itself, or  or  The Grace of more intervals always ascends. It is to be taken softly, and to leap into the note rapidly.

 The Turn Grace is to be taken strong, and melted into the note.

 This Grace close after a note is to show that the time necessary for its execution is to be deducted from the last part of that note. Example this  is equal to this  As this has the peculiar property of uniting two notes of any intervals, in executing it, it is necessary to swell the note into the Grace, and the Grace must melt itself again into the note following.

Example of one Interval

 Note swell into the Grace melt into the Note

Example of more intervals

 Note swell into the Grace melts into the Note

NB. These Graces if properly sung, are the highest ornament of an Air; but if not executed with great nicety and taste, they are rather detrimental to it, and therefore the performance of them may be considered optional as they are in reality no part of the melody.

VARIATION of a PASSAGE.

 Wherever the common notes are turned downwards they express the original passage. The Variation, comprehends the small notes and also all the common notes that are turned upwards. For Example the original passage is this  but with the Variation will be this  observe wherever any common note is not turned up, that is no part of the variation.

NB. These ornaments being only meant to vary a passage are optional.

EXPLANATIONS of SIGNS, WORDS, and ABBREVIATIONS.

 The dash above the note, denotes that particular strength is to be given to it.

— This denotes a progressive swell of the voice.

— This, a gradual fall of the voice.

— This, a combination of the swell and fall of the voice.

When there are a variety of Cadenzas variations &c for the choice of the performer, this mark serves to point them out.

↖ This directs when to return to the former line.

✓ The Oblique accent from the right hand, is used in the Italian to mark the vowel which is to be sung, where there are more than one together, Example *vói miéi* &c.

♯ Double Sharp. This is two half notes higher.

♮. Repeat signifies that, that part of an air must be performed over again, from the note over which the Repeat is placed.

1st 2^d First and Second time. These figures are intended to shew that in the repeating, the former is to be passed over, and the latter is to be taken.

These staves are used in Recitative where the Bars are lengthen'd to shew what addition of time has been made.

R^{co} Recitative.

Sy Symphony.

P. Piano. Soft.

F. Forte. Loud.

Cre^o Crescendo. Gradual encrease of sounds from soft to Loud

Chor^o
or
Coro } - Chorus.

Bass
and
Tenor } - Are those parts, only to be sung by a Male voice.

Soprano
or
Canto } - Are those parts, which are to be sung by a Female voice, or if by a Male voice they should be sung an Octave higher.

Ad libitum. At pleasure. Where the performer is not restricted to the exact rules of time, but is allow'd a latitude to shew his taste.

A tempo. To the time. This always follows the above sign, and signifies when the performer is to return to the former time. — It is likewise used when a part of Recitative is to be performed in perfect time.

Sigue } Follow immediately
Subito }

Interval Is in music the distance between any two different sounds. Example from A to B is one interval, from A to C two &c.

DIRECTIONS for the VIOLIN, BASS, &c.

V1. Violin First

V2. Violin Second

Alt. Alto for Viol

Flu: Flute

Ob. Oboe for Hautboy

Co. Corni for Horns

Cl. Clarinett

B^o Bass or Violoncello. This is to take the Bass line, and has only to play the common large notes, as the small ones belong to the Harpsichord.

Ts. Tacet, to be silent. * See this mark in the directions to the Singer.

(These abbreviations respectively mark the lines for these Instruments. wherever any of them join the singing parts, they are never to perform any of the small notes, the Ascending and Descending graces of one Interval excepted — See explanation of these graces)

DIRECTIONS for the HARPSICORD ACCOMPANIMENT.

EXPLANATION of the SIGNS.

Thoro' bass } Thorough bass } line for the accompaniment.
 Accomp'to } Accompaniment }

Ri Right hand directs when this hand is to be applied.

Le Left hand directs when this hand is to be applied.

Uni Unison directs the Right hand when to quit the accompaniment line and ascend to the line immediately above

 The Time of these small notes, when they are mark'd as POINTS only, WITHOUT ANY TAILS, whether in the accompaniment or Bass line, is ascertain'd by the Time of the large note in the Bass immediately below them
 Example  These points are as long as the note underneath tho it is a Brevé.

F. Forte  Loud, wherever this is marked in the Bass line the left hand is to play double octaves.

See this mark explain'd in the directions to the Singer.

Whenever the Right hand takes the part of the voice, it is not to play any grace or variation: the Ascending and descending graces of one interval excepted. See explanation of these Graces.

The small notes whether placed in the Accompaniment or Bass line, express the accompaniment, and are variously play'd by either of the hands, But generally the Right hand is to be applied to the Accompaniment line, and the left to the Bass, unless directed otherwise by these marks Ri. Le. Uni which were explain'd above with these Exceptions that when the Harpsichord is the only instrument, the Right hand is to take the Symphony in preference to the accompaniment, But in case there is any other instrument which plays the Symphony the Right hand is then to take the accompaniment only, & where the Right hand having no accompaniment is directed to play the line above, if the accompanying instrument plays also the same notes or in unison, in that case the Right hand may take the accompaniment mark'd Le. The Left hand playing only the common large notes.

ALTHOUGH the above method of accompaniment is the most Elegant, as it may prove difficult particularly in passages where the voice and the accompaniment differ entirely. Those who have not sufficient execution, to make it easier may play any Arpeggio accompaniment as a chord, for Example this  may be express'd thus 

or this  Thus  or this  Thus  or this  Thus  or this  Thus 
 Thus  or this  Thus  or this  Thus  or this  Thus 

It will appear by the above examples that tho' the arrangement is alter'd the Harmony is the same, express'd by the chords which would in the ordinary way of obting Thoro' Bass be mark'd by figures.

EXPLANATION of the words used to express the time, arranged progressively from the slowest to the most rapid movement.

Grave }
 Largo Musi } Very slow and with a certain gravity of expression
 Largo Solfistico }
 Largo }
 Lento } Slow and with ease
 Adagio }
 Lento Andante }
 Lento Adagio } Not so slow as the last
 Larghetto }
 Cantabile }
 Aduresto }
 Siciliano } A degree quicker with a gentle easy manner of expression
 Andantino }
 Andante } Distinctly and moderately slow
 And. Moderato }
 And. Aduresto } Tenderly with expression

And. e Staccato } To play distinctly
 And. Grazioso } In a graceful easy manner
 And. con moto } A degree faster than Andante
 And. con Spirito } A degree more quick than the last with
 And. Spiritoso } Life and Spirit
 Allegretto }
 Poco Allegro }
 Maestoso } Majestically } A small degree Slower than Allegro
 Moderato } Moderately
 Allegro } Lively
 All. con Brio }
 All. Vivace } Sprightly and a degree quicker
 All. Alai. } Still more quick
 Presto } Very fast
 Prestissimo } As quick as possible.

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Concerto del
Composed by Sig.^r Giordani, ARTASERSE.

Cantato del
Sung by Sig.^r Millico.

V12
 Accomplis
 Theor. bas.
 Revo. And.
 C.
 F7
 Co.sue duo tra di men.to mi puoi cre.de.re re.o f.
 V12
 V2
 V1
 Mal mi co.no.sci
 Il des.ti.no cre.
 de.le po.tra far.mi in fe.li.ce ma col pe.na.le ma.i tu non mi guar.di nie.ghi per
 K4
 fi.le dia.col.tar.mi Ah quin.do tro.van li po.za fe.de i det.ti
 F# F#

ARTASERSE

2

mie. i par-h il mio cor e par-ti-no gli De-i. Siegne Aria

Se al lab-bro fe al lab-bro mi o non

cre-di ca-ra ne-mi-ca mi-ca-ra ne-mi-ca mi

I-pri-mi il pet-to, e ve-di qual fi-a l'a-man

cor I-pri-mi il pet-to, e ve-di qual fi-a l'a-man-te

Fl. Tr. Al. V12.

V12.

man

6 7 4 6 4 2

Fl. V12.

Al.

V12.

cor.

Fl. V12.

Fl. V12.

Al. V12.

Fl. Tr.

Sc. al

libbro mio non cre-di ca-ta ne-mi-ca mi-ca ca-ta ne-mi-ca

Fl.

Fl. Tr.

mi-s a-pri-mi il pet... to' ve-di qual li-a l'a-mon-te cor. l'a-mon-

Fl.

Fl. Tr.

Al. V12.

te cor. a-pri-mi il pet-to, e'

ARTASERSE.

1

Fl. ob. solo

ve - li qual fi - a - dan - te cor. l'a...

AL. FL. ob. V 12

ma - te cor.

Fl. ob. V 12

l'a man - te

Coro

Fin

3 Corni dal Sig. Giordani.

3 Corni dal Sig. Millico.

Allegro

4 4

4 2 8 5 4 5 6

1

ARTASERSE.

Soprano: *P1. Tu. V12*
Tenore: *f.*
Basso: *f.*

In - fe-lice Ah do ve io vi do ve - ro cò- get-to

[illegible]

get-to di pie' ta dall'a-mi-co io m'al lon ta no las cio di - o

co lei che a do ro / Che del ti mo / an cor non mo ro / k / quén ta è trop pa cu del.

FLUTE
ALB.

ta, quei.ta è trop.pa cru.del.ta. quei.ta è trop.pa cru.del.ta. An - fe - li.ce Ah do.re so ra.to

ARTASERSE

6

ve-ro og-get-to di pie-ta ah do-ve io va-do ve-ro og-get-to di pie-

ta ve-ro og-get-to di pie-ta Che mi ter-ve L'In-ro-geo-ra

in ab-ban-do-ra la con-san-za ne pro-vo-r bo piu' pe-ran-za

del mio cor la fe-del-ta la fe-dei-ta in-fe-di-ce

Ah dove io va-do ve-ro og-get-to di pie-ta ah do-ve io va-do

ARTASERSE.

8

Largo a tempo

Al. B. C. And.^{te}

fir fal. vi. a. fug. gi. Non af. fig. ger. mi. piú.

Largo a tempo And.^{te}

VI. Arb. Mand.

Tu mi a. mi an. co. ra, fe á qués. to se. gno a com. pa. tir. mi ár. ri. vi. No, non

Cre. der. lo a. mor, ma fug. gi. e vi. ri. Siegre Subbito

Duetto V12 Arb. R. Al. B. C. V12

Tu vuoi ch'io vi. vo ó ca. ra ma fe mi noi. ghi á. mo. re ma fe ma noi. ghi á.

Accomp. Timp. lute. Largo

VI. VI.

mo. fe Ca. ra Ca. ra mi fai mo. rit. Ca. ra mi fai

ARTASERSE.

k V1 Mord.
 - so - - rit. Oh Dio che pe-na a-ma-ra ti bas-ti il mió rof, so-re ti bas-ti il

V1 V1
 mió rof, so-re piú non ti pos-so dir. piú non - - ti pos-so dir.

Arto Mord. Aff. Mord.
 Sen-z'a-ni No, tu te-u par-ti par-ti dagli oc-chi miei. Es-ci-mi per pié.

V1 V1 K.R.
 Quán-do fi-ni-sce oh De-i oh De-i la vós-tra cru-del-tà.

Arto V1
 ta. Quán-do fi-ni-sce oh De-i oh De-i la vós-tra cru-del-tà.

Musical score for "ARTASERSE", page 10. The score is written for voice and piano. It features a complex piano accompaniment with many sixteenth and thirty-second notes. The vocal line includes the following lyrics:

la vos-tra cru-del-ta.
 la vos-tra cru-del-ta.
 cre:
 Arb. Mand. Arb. Mand. Al. Quin-do fi.
 Ca-ra oh Di-o fen-ti-mi Ah no Quin-do fi.
 nis-ce oh De-i quin-do fi-nis-ce oh De-i la vos-tra cru-del-ta la vos-tra
 nis-ce oh De-i quan-do fi-nis-ce oh De-i la vos-tra cru-del-ta la vos-tra
 cru-del-ta cru-del-ta cru-del-ta

The score includes various musical markings such as "K", "V.I.", "Arb.", "Mand.", "Al.", "K.47", and "7".

ARTASERSE

And^{te}

F *mo*

la vo-stra cru-del-tà. Bell'al-me che a-

la vo-stra cru-del-tà. Bell'al-me che a-

F *mo* *And^{te}*

ma-te deb voi pa-le-fa-te con qual-che fos-pi-ro la dol-ce pie-tà deb voi pa-le-

ma-te deb voi pa-le-fa-te con qual-che fos-pi-ro la dol-ce pie-tà.

3

fa-te bell'al-me che a-ma-te con qual-che fos-pi-ro la dol-ce pie-tà, la dol-ce pie-

deb voi pa-le-fa-te con qual-che fos-pi-ro la dol-ce pie-tà, la dol-ce pie-

6 4

ta, a

Deh voi pa-le-fa-te bell'al-me che a-ma-te con qual-che fos-pi-ro la

pa

Deh voi pa-le-fa-te bell'al-me che a-ma-te con qual-che fos-pi-ro la

3 4 2 3 4 3 1

V12
Al. 82

dol-ce pie-tà bell'al-me ch'ama-te deb-voi pa-le-fa-te con qual-che fos-pi-ro la

dol-ce pie-tà deb-voi pa-le-fa-te bell'al-me ch'ama-te con qual-che fos-pi-ro la

Al.
V1
Al. 87

vos-tra pie-tà deh-voi pa-le-fa-te bell'al-me ch'ama-te con qual-che fos-pi-ro la

vos-tra pie-tà bell'al-me ch'ama-te deh-voi pa-le-fa-te con qual-che fos-pi-ro la

V2

vos-tra pie-tà la vos-tra pie-tà la vos-tra pie-tà la vos-tra pie-tà

vos-tra pie-tà la vos-tra pie-tà la vos-tra pie-tà la vos-tra pie-tà

V1
Al.

-ta la vos-tra pie-tà

-ta la vos-tra pie-tà



Viol. 2.
Viol. 1.
Accompagn. G.
Tamb. bato.

Andante

Viol. 1.
Viol. 2.
Accompagn. G.
Tamb. bato.

Viol. 1.
Viol. 2.
Accompagn. G.
Tamb. bato.

fe per-do il ca-ro be-ne ven-tu-ra-ta che fa-ro ven-tu-ra-ta

Viol. 1.
Viol. 2.
Accompagn. G.
Tamb. bato.

ven-tu-ra-ta che fa-ro. ven-tu-ra-ta che fa-ro. Mid Je a-cer-be a-tro-ci

Viol. 1.
Viol. 2.
Accompagn. G.
Tamb. bato.

pe-ne il pen-sie-ro il pen-sie-ro dol mi da- il pen-sie-ro dol mi da- mid Je a-

The musical score is written for voice and piano. It consists of six systems of staves. The first system includes the vocal line with lyrics, a piano accompaniment, and a basso continuo line with figured bass. The second system continues the vocal line and piano accompaniment. The third system includes a 'Vice 2' section. The fourth system includes a 'Vice 1' section. The fifth system includes a 'Vice 2' section. The sixth system includes a 'Vice 1' section. The score concludes with a 'Dal Segno' section marked with a double bar line and the text 'Dal Segno 8, con li 8. versi di sotto' and '8. From then 8, mark with the following Verses'.

ga.ta lo mi - gia il mio co.re le ri - to da more che sa - ce non ha dov' un - que mi

gi-ro lo tra le mi san-to, e il fie-ro tor-men-to strag-gén-do mi va, ma un guar-to pie-to-so di

quel-la che a-do-ro con for-to, e ris-to-ro all' al - ma da-ra. all' al - ma da-ra. la mia Pa-f-to -

rel-la gio-ir mi fa-ra la mia Pa-f-to-rel-la gio-ir mi fa-ra

rel-la gio-ir mi fa-ra la mia Pa-f-to-rel-la gio-ir mi fa-ra

Fin l'aura ch'io spiro
Mè ingrata ed amara
Lontan dalla cara
Amata beltà.
Ma un dolor forrifo
Del labbro vèzzoso
La calma il riposo
Nel sen tornerà.

La nebbia che l' alma
Confonder mi suole
Fra poco il mio sole
Sgombrare saprà. due volte, Twice
a due Voci }
two Voices } Il cor la mia bella due volte, Twice
a due Voci }
two Voices } Felice mi si.

1. Concerto a Cantata del
Composed and Sung by Sig. Raurini.

LE ALI D' AMORE.

V.2. Fl. 2. *Fl. 2. ^{8va} Fl.* Fl. Tr. Fl. 1. *Fl. 1. ^{8va} Fl.* Fl. 1. 2.

V.1. *V.1. ^{8va} Fl.* Fl. Tr. Fl. 1. 2.

Accompanio
Tromba
Larghetto

Chi puo di- re o mio te-fo-ro il con-ten-to del mio cor

ot-te-nu-to ho il ben che a-do-ro con-fo-la-to con-fo-la-to e in-fen-lar-dor ot-te-

-nu-to ho il ben che a-do-ro con-fo-la-to e in-fen-lar-dor ot-te-nu-to ho il ben che a-do-ro con-fo-

la-to e in-fen-lar-dor - - - - - Chi puo di- re o mio te-fo-ro il con-ten-to

LE ALI D'AMORE

V.2. 2^a Ruffa.

18

del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor.

V.1

Id non bra-mo al- - tro ris-to-ro, non de-

Al B²

-fi-o for-te mag-gior - - - o non bra-mo al- - tro ris-to-ro, non

V.2. 2^a Ruffa

-de-fi-o for- - - te mag-gior chi po- di-re o mi-o te-fo-ro il con-

Al B²

ten-to del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor, il con-ten-to del mio cor.

V.1

V.2. 2^a Ruffa

Brio



Composita dal Sig. Pacchiello L'OLIMPIADE.

Cantata dal Sig. Pacchierotti.

Composita dal Sig. Pacchiello L'OLIMPIADE. Cantata dal Sig. Pacchierotti.

Accompia
Tutti
Ande Espressivo

Violini I & II, Viola, Violoncello, Contrabbasso

Obbligato
Violini I & II, Viola, Violoncello, Contrabbasso

Violini I & II, Viola, Violoncello, Contrabbasso

Ti le-gai-bi fe-de-le om-bra om-bra nel he-ro o-bli-o

Violini I & II, Viola, Violoncello, Contrabbasso

fa-pro-ri-re anch'i-o vit-to-ria del do-lor ma pria che miei diar-



ti - ri ma priá de miei mar - ti - ri ti - fuo - ne - ra lo fpe -



co ti - fuo - ne - ra lo fpe - co e i mes - ti miei fon - pi - ri mal -



ti - pli - can - do l'e - co ti - ran di miei que - re - le pi - ta - de ad o - gni cor - pud - ta - de pié -



ta - de ad o - gni cor Ti le - gni - ro fe - de - le Om - bra Om - bra del ne - ro d' -



bli - o ma priá de miei mar - ti - ri ti - fuo - ne - ra

pe-co ti-ffo-ne-ra-do ff

co f mes-ti mès sou-pi-ri and

ti-lli-can-do f e-co sa-ran-di mi-e di mè qué-re-le sa-ran-di

me qué-re-le p. pré-ta-de id o-gni cor pré-ta-de id o-gni cor

om-bra nel ne-ro ó-bli-o ti fe-gui-ro fe-de-le ti fe-gui-ro fe-de-le

Violoncello (Vc.) and Double Bass (Cb.) parts are indicated throughout the score.

E OI MITADE.

22

fa - pio - me - ri - re anch' i - o vit - ti - ma vit - ti - ma del do - lor

mes - si mei fos - si - ri - la - con di me que - re - le. Ob. Ob. pie - ta - de ad o - gni

cor pie - ta - de ad o - gni cor pie - ta - de ad o - gni cor.

VI Con Sordina

Andantino

Non vi tur_ba_te no pié.to. De _ i fe a voi m in vo _ le _ ro qual _

che mo men _ to Se a voi m in vo _ le _ ro qual che mo

men _ to An_ che fen_za il ri_ gor de vo _ ti mi _ ra i o

mo _ ri _ ro il _ mor e di con ten _ to io mó _ ri _ ro

E OLIMPIADE

24

VI

mor e di con - ten - to.

VI

no che fen - za il ri - gor de vo, ti mie - i, io mo - ti - ro d'a -

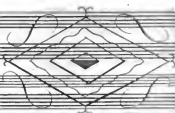
VI

mor, e di con - ten - to, pie - to - ti De - i, io mo - ti - ro d'a -

Senza Sordini

VI

mor, io mo - ti - ro d'a - dol - e di con - ten - to.



L' OLIMPIADE.

Cantata del
Song by Sig.^r Pacchieretti

V2
 V1
 Accompagnato
 Flauto
 Cantabile

Dich con-fer-va-te que-s.ta bell' o-pra bell' o-pra vof-tra
 ter-za De-i, e i'di ch'io per-de-ro do-na-te do-na-te do-na-te Le-
 do-na-te do-na-te Le-
 Dich con-fer-va-te que-s.ta bell' o-pra
 vos-tra, e i'di ch'io per-de-ro do-na-te do-na-te do-na-te Le-
 do-
 do-na-te do-na-te Le-i
 Adagio
 Revo

ENEAS E LAVINIA.

28

- so - fe tor - na - te de - re - re pu - pil - le ve - ro - le le fie - le lan -
 guen - ti mi fa - te - - mi fa - te mi fa - te mo - rir. le - re - ne tor -
 - na - te pu - pil - le ve - ro - le pu - pil - le ve - ro - fe le fie - te lan -
 guen - ti mi fa - te mo - rir. le fie - te lan - guen - ti mi fa - te mo - rir. mi fa - te mi
 fa - te mo - rir. - - - mi fa - te mo - rir.

In the repeat go no further
than this mark & and then
pass over to the place from
which the repeat begins.



Dopo tornati al Segno B, non si
va più avanti di questo segno
di dove passerete all'altro dell'
istessa forma.



Si co-re no per me do per me tu non vi-vra - l'con-fo.
 la, ta tem-do la, fa a la gri-mar (con fo, ta a la gri-mar
 tar. pra con fen - ta al tu fa - ra - i dop-po l'as-pro'a-tro-ce ar.
 do - re dop-po l'as-pro'a-tro-ce ar. do-re non te mer-ti mi ve-dra - i tri-on.
 fan-te ri - tar-nar Gi tri-on fan-te ri - tar-nar

VI

ah dol mi-o dol mi-o tu sof-pi-ri ah tu las

VI

pi-ri Raf-se-re na i tuoi bei ra-i dol mi-o mro dolze a mo-re io lan-guis-co, e

VI

pe-no af-fa-i nel ve-der-ti pi-tar nel ve-der-ti pal-pi-tar ho non te-

VI

nar ho non te-mer non te-mer tu mi ve-dra-i tri-on fan-te ri-tor-nar, tri-on

VI

fan-te ri-tor-nar, fi ri-tor-nar fi ri-tor-nar

Composto dal
Computed by

LA MARCHESA GIARDINIERA.

Centato dalla
Sung by . . . Sig.^{ro} S. . . 32

The LUTE.



V.L.

Arcompito

Thon bass

Andante

Italo

6 6 7 6 6 3

Qua - to è dol - ce qua - to è gra - to il fu - gir dal Dio d'a - mo - re. E fer - bar la gem - ma al

co - re del - la ca - ra li - ber - tai qua - to è dol - ce qua - to è gra - to il fu - gir dal Dio d'a -

VI

VI

- mo - re, dal Dio d'a - mo - re. E fer - bar la gem - ma al co - re del - la ca - ra li - ber -

LA MARCHESA GIARDINIERA.

LA MARCHESA GIARDINIERA.

...tà del la ca-ra li-ber-tà

Ho per du non cor cru de le

Fine

at - le - do - mo - in - fe - de - les, e non de - ve l'al - mi - ni - a pu - per

5 Canto alla dalia
Composed by Sig.^r Giordani.

Cantata della
Soprano by Sig.^{ra} Seffini.

Allegretto

Pizzicato

LA MARCHESA GIARDINIERA.

- 34

What third O time do come ver with Wings left made the move, ah!

Mi fen-to in mez no al co-re un giù-ffo e' fiér do-lo-re alle

Sure he it was some Lo-ver who had left his heart to her who that love did prove the

mi tor-men-ta Gh Di-o e' fma-ni-ar mi fa Pe-no per un in-gra-to che

per which she force brings, that but one day he were- was could pic-ture thee with

fe-de m'ha giù-ra-tò fon-pi-ro de-li-ro né fpe-ro mi-si-pie-

wings that but one day he were- could pic-ture thee with wings

- fa fon-pi-ro de-li-ro né fpe-ro mi-si-pie-ta-

LA MARCHESA GIARDINIERA.

what Bird could pic-ture thee with wings what Bird O Time dis-appear with
 de-li-ro-ne' spe-ro mèl-piè, ta-mi fen-to in me-ro al cu-re un

wings that make thee move, thy face be thou like Lo-ver who's not left his Love who
 giu-froe' fièr-do-lo-re, che mi tor-men-ta oh Li-o e fin-a-ni-ar mi fa-e

fin-a-ni-ar mi fa.

The TRIGON.



5 Omp. da 1^a 2^a 3^a 4^a 5^a 6^a 7^a 8^a 9^a 10^a 11^a 12^a 13^a 14^a 15^a 16^a 17^a 18^a 19^a 20^a 21^a 22^a 23^a 24^a 25^a 26^a 27^a 28^a 29^a 30^a 31^a 32^a 33^a 34^a 35^a 36^a 37^a 38^a 39^a 40^a 41^a 42^a 43^a 44^a 45^a 46^a 47^a 48^a 49^a 50^a 51^a 52^a 53^a 54^a 55^a 56^a 57^a 58^a 59^a 60^a 61^a 62^a 63^a 64^a 65^a 66^a 67^a 68^a 69^a 70^a 71^a 72^a 73^a 74^a 75^a 76^a 77^a 78^a 79^a 80^a 81^a 82^a 83^a 84^a 85^a 86^a 87^a 88^a 89^a 90^a 91^a 92^a 93^a 94^a 95^a 96^a 97^a 98^a 99^a 100^a 101^a 102^a 103^a 104^a 105^a 106^a 107^a 108^a 109^a 110^a 111^a 112^a 113^a 114^a 115^a 116^a 117^a 118^a 119^a 120^a 121^a 122^a 123^a 124^a 125^a 126^a 127^a 128^a 129^a 130^a 131^a 132^a 133^a 134^a 135^a 136^a 137^a 138^a 139^a 140^a 141^a 142^a 143^a 144^a 145^a 146^a 147^a 148^a 149^a 150^a 151^a 152^a 153^a 154^a 155^a 156^a 157^a 158^a 159^a 160^a 161^a 162^a 163^a 164^a 165^a 166^a 167^a 168^a 169^a 170^a 171^a 172^a 173^a 174^a 175^a 176^a 177^a 178^a 179^a 180^a 181^a 182^a 183^a 184^a 185^a 186^a 187^a 188^a 189^a 190^a 191^a 192^a 193^a 194^a 195^a 196^a 197^a 198^a 199^a 200^a 201^a 202^a 203^a 204^a 205^a 206^a 207^a 208^a 209^a 210^a 211^a 212^a 213^a 214^a 215^a 216^a 217^a 218^a 219^a 220^a 221^a 222^a 223^a 224^a 225^a 226^a 227^a 228^a 229^a 230^a 231^a 232^a 233^a 234^a 235^a 236^a 237^a 238^a 239^a 240^a 241^a 242^a 243^a 244^a 245^a 246^a 247^a 248^a 249^a 250^a 251^a 252^a 253^a 254^a 255^a 256^a 257^a 258^a 259^a 260^a 261^a 262^a 263^a 264^a 265^a 266^a 267^a 268^a 269^a 270^a 271^a 272^a 273^a 274^a 275^a 276^a 277^a 278^a 279^a 280^a 281^a 282^a 283^a 284^a 285^a 286^a 287^a 288^a 289^a 290^a 291^a 292^a 293^a 294^a 295^a 296^a 297^a 298^a 299^a 300^a 301^a 302^a 303^a 304^a 305^a 306^a 307^a 308^a 309^a 310^a 311^a 312^a 313^a 314^a 315^a 316^a 317^a 318^a 319^a 320^a 321^a 322^a 323^a 324^a 325^a 326^a 327^a 328^a 329^a 330^a 331^a 332^a 333^a 334^a 335^a 336^a 337^a 338^a 339^a 340^a 341^a 342^a 343^a 344^a 345^a 346^a 347^a 348^a 349^a 350^a 351^a 352^a 353^a 354^a 355^a 356^a 357^a 358^a 359^a 360^a 361^a 362^a 363^a 364^a 365^a 366^a 367^a 368^a 369^a 370^a 371^a 372^a 373^a 374^a 375^a 376^a 377^a 378^a 379^a 380^a 381^a 382^a 383^a 384^a 385^a 386^a 387^a 388^a 389^a 390^a 391^a 392^a 393^a 394^a 395^a 396^a 397^a 398^a 399^a 400^a 401^a 402^a 403^a 404^a 405^a 406^a 407^a 408^a 409^a 410^a 411^a 412^a 413^a 414^a 415^a 416^a 417^a 418^a 419^a 420^a 421^a 422^a 423^a 424^a 425^a 426^a 427^a 428^a 429^a 430^a 431^a 432^a 433^a 434^a 435^a 436^a 437^a 438^a 439^a 440^a 441^a 442^a 443^a 444^a 445^a 446^a 447^a 448^a 449^a 450^a 451^a 452^a 453^a 454^a 455^a 456^a 457^a 458^a 459^a 460^a 461^a 462^a 463^a 464^a 465^a 466^a 467^a 468^a 469^a 470^a 471^a 472^a 473^a 474^a 475^a 476^a 477^a 478^a 479^a 480^a 481^a 482^a 483^a 484^a 485^a 486^a 487^a 488^a 489^a 490^a 491^a 492^a 493^a 494^a 495^a 496^a 497^a 498^a 499^a 500^a 501^a 502^a 503^a 504^a 505^a 506^a 507^a 508^a 509^a 510^a 511^a 512^a 513^a 514^a 515^a 516^a 517^a 518^a 519^a 520^a 521^a 522^a 523^a 524^a 525^a 526^a 527^a 528^a 529^a 530^a 531^a 532^a 533^a 534^a 535^a 536^a 537^a 538^a 539^a 540^a 541^a 542^a 543^a 544^a 545^a 546^a 547^a 548^a 549^a 550^a 551^a 552^a 553^a 554^a 555^a 556^a 557^a 558^a 559^a 560^a 561^a 562^a 563^a 564^a 565^a 566^a 567^a 568^a 569^a 570^a 571^a 572^a 573^a 574^a 575^a 576^a 577^a 578^a 579^a 580^a 581^a 582^a 583^a 584^a 585^a 586^a 587^a 588^a 589^a 590^a 591^a 592^a 593^a 594^a 595^a 596^a 597^a 598^a 599^a 600^a 601^a 602^a 603^a 604^a 605^a 606^a 607^a 608^a 609^a 610^a 611^a 612^a 613^a 614^a 615^a 616^a 617^a 618^a 619^a 620^a 621^a 622^a 623^a 624^a 625^a 626^a 627^a 628^a 629^a 630^a 631^a 632^a 633^a 634^a 635^a 636^a 637^a 638^a 639^a 640^a 641^a 642^a 643^a 644^a 645^a 646^a 647^a 648^a 649^a 650^a 651^a 652^a 653^a 654^a 655^a 656^a 657^a 658^a 659^a 660^a 661^a 662^a 663^a 664^a 665^a 666^a 667^a 668^a 669^a 670^a 671^a 672^a 673^a 674^a 675^a 676^a 677^a 678^a 679^a 680^a 681^a 682^a 683^a 684^a 685^a 686^a 687^a 688^a 689^a 690^a 691^a 692^a 693^a 694^a 695^a 696^a 697^a 698^a 699^a 700^a 701^a 702^a 703^a 704^a 705^a 706^a 707^a 708^a 709^a 710^a 711^a 712^a 713^a 714^a 715^a 716^a 717^a 718^a 719^a 720^a 721^a 722^a 723^a 724^a 725^a 726^a 727^a 728^a 729^a 730^a 731^a 732^a 733^a 734^a 735^a 736^a 737^a 738^a 739^a 740^a 741^a 742^a 743^a 744^a 745^a 746^a 747^a 748^a 749^a 750^a 751^a 752^a 753^a 754^a 755^a 756^a 757^a 758^a 759^a 760^a 761^a 762^a 763^a 764^a 765^a 766^a 767^a 768^a 769^a 770^a 771^a 772^a 773^a 774^a 775^a 776^a 777^a 778^a 779^a 780^a 781^a 782^a 783^a 784^a 785^a 786^a 787^a 788^a 789^a 790^a 791^a 792^a 793^a 794^a 795^a 796^a 797^a 798^a 799^a 800^a 801^a 802^a 803^a 804^a 805^a 806^a 807^a 808^a 809^a 810^a 811^a 812^a 813^a 814^a 815^a 816^a 817^a 818^a 819^a 820^a 821^a 822^a 823^a 824^a 825^a 826^a 827^a 828^a 829^a 830^a 831^a 832^a 833^a 834^a 835^a 836^a 837^a 838^a 839^a 840^a 841^a 842^a 843^a 844^a 845^a 846^a 847^a 848^a 849^a 850^a 851^a 852^a 853^a 854^a 855^a 856^a 857^a 858^a 859^a 860^a 861^a 862^a 863^a 864^a 865^a 866^a 867^a 868^a 869^a 870^a 871^a 872^a 873^a 874^a 875^a 876^a 877^a 878^a 879^a 880^a 881^a 882^a 883^a 884^a 885^a 886^a 887^a 888^a 889^a 890^a 891^a 892^a 893^a 894^a 895^a 896^a 897^a 898^a 899^a 900^a 901^a 902^a 903^a 904^a 905^a 906^a 907^a 908^a 909^a 910^a 911^a 912^a 913^a 914^a 915^a 916^a 917^a 918^a 919^a 920^a 921^a 922^a 923^a 924^a 925^a 926^a 927^a 928^a 929^a 930^a 931^a 932^a 933^a 934^a 935^a 936^a 937^a 938^a 939^a 940^a 941^a 942^a 943^a 944^a 945^a 946^a 947^a 948^a 949^a 950^a 951^a 952^a 953^a 954^a 955^a 956^a 957^a 958^a 959^a 960^a 961^a 962^a 963^a 964^a 965^a 966^a 967^a 968^a 969^a 970^a 971^a 972^a 973^a 974^a 975^a 976^a 977^a 978^a 979^a 980^a 981^a 982^a 983^a 984^a 985^a 986^a 987^a 988^a 989^a 990^a 991^a 992^a 993^a 994^a 995^a 996^a 997^a 998^a 999^a 1000^a

Andante!

Del ce-par-te del cu-mi-o-ter-gi,

vi

Di o l'a.ma.to ci.gliò, L'al.me nos.tre il mi.o pe.ri.glio piú be.a...te ren...de.

Corri

vi2 Cori

ra ter...giò Di...o l'a.ma.to ci.gliò l'a.ma.to ci.gliò L'al.me nos.tre il

La

Larghetto

vi2h

mi.o pe.ri.gliò piú be.a...te ren.de.ra piú be.a...te ren...de.ra.

Amf.

K

quell'al.let.to ch'io nel fe.no e.ra te.co u.ni.to in Cie.lo

Cori

Cia.lio

e.ra te.cou.ni.to in Cie.lo s'gha.to il mor.tal ve.lo il mor.tal ve...lo al.le

LA VESTALE

LA VESTALE

nel te - sor - ra. Dolce par - te del cor mi o ter - gi, oh Di - o l'a - ma - to ci - glió, l'al - me
no - stre il mió pe - ri - ghió piú be - a - te ren - de - ra ter - gi oh Di - o l'a - ma - to
ci - glió l'a - ma - to ci - glió l'al - me no - stre il mió pe - ri - ghió piú be - a - te ren - de - ra piú be -
a - te ren - de - ra, piú be - a - te ren - de - ra, piú be - a - te ren - de - ri.
E. F. F. F. EP. EP. V2 RE AB

Reve
Rondo

Composita dal
Composita by M. Gluck.

ORFEO.

Canz. da
Sung. by Sig. Gualt. 38



Fedle
Acromydu
Thun' lach
Reve And.^{te}

212

Spo. fa

Fa ri di - ce

Eu - ri - di - ce

Can - for - te

ah più non

vi - ve la chia - mo in - van

Mi - fe - ra me la

per - to, e di nuo - vo, e per sem - pre al leg - ge! oh mor - tel oh ri - cor - do cru - del non ho for

in time

Ala:

cor io non m'a van - za con fi - ghò, lo veg go so - lo oh fie - ra vis - ta il lut - to - so an

ORFEO.

pet.to dell' o - ri-do mio fa - vo - la-zia ti for-te re - a - fon-dis-pe-ra-to, *Sempre Subito.*

Revo

Revo

Rondo

V2 E

VI

Allegretto

Ande

VI 2^a volta

Che fa - rò fen - za Eu - ri - di - ce do - ve an - drò fen - za il mio ben, che fa -

ro do - ve an - drò che fa - rò fen - za il mio ben, do - ve an - drò fen - za il mio ben,

Eu - ri - di - ce Eu - ri - di - ce oh Di - o! rin - pon - di rin - pon -

VI 8^a alt
 io son pur il tuo fe - del. io son pur il tuo fe - del. il tuo fe - del. Che fa -

ro fen - za Eu - ri - di - ce do - ve an - dro fen - za il mio ben. che fa - rò do - ve an - dro che fa -

VI Re^{to}
 ro fen - za il mio ben do - ve an - dro fen - za il mio ben. Eu - ri - di - ce Eu - ri - di -

di tro
 ce ah non m'a - van - za più foc - cor - to più foc - cor - to ne dal Mo - do

VI 8^a alt
 ne dal ciel. Che fa - rò fen - za Eu - ri - di - ce do - ve an - dro fen - za il mio ben. che

ro - do - ve an - drò che fa - rò fen - ra il mio ben - do - ve an - drò che fa - rò che fa -

ro fen - ra il mio ben.

Composita de
Composed by M. Gluck

Cantata del
Sung by Sig. Guadagni.

Chis - mo il mio ben co - fi, i, que - te o - ve mo - ri fa - nen - te ipon - te fu - nen - te ipon -

And. Soite.

de. ma fo - lo al mio do - lor - per che co - so - le a - mor l'e - co ris - pon - de.

le - co ris - pon - de. le - co ris - pon - de.

Composed by M. Gluck.

ORFEO.

Sung by Sig.^r Gaudagni.

12

Violate
Accomp.
Piano

Deh pla.ca.te vi con me

And: Pizzicato

Canto Canto Canto Canto Canto Canto

Fu rie no Lar ve no om bre fleg no se no vi ren da al men pie.

to fe ti mio bar ba ro do lor. vi ren da al men pie to fo, il mio bar ba ro do

lor no no Deh pla.ca.te vi pla.ca.te.

Canto Canto Canto Canto

vi con me. fu rie no lar ve no om bre fleg no se vi ren da al men pie.

ORFEO.

to re, il mio bar. ba. ro. no. lor. Fin. rié no Lar. se. no om. bre. deg. no. le. no. ti

ren. da. al. men. più. to. fe. il mio bar. ba. ro. do. lor. il mio bar. ba. ro. do. lor.

ARTASERSE.

Composto dal Sign. Perez

Violini
Archi Lute
Tuo. d. Continuo
Allegro

Con. da. dal. mar. di. vi. fa.

bu. ga. la. vai. le. el. mon. te. bu. ga. la. vai. le. el. mon. te. vi. pul. sag. gie. ra. in. fin. vi. prig. gio.

vi. pul. sag. gie. ra. in. fin. vi. prig. gio.

ARTASERSE

44

VI
Oh! Ts
nie-ra in fon-te va prig gio-nie-ra in fon-te Mor... mo-ra fru-pre mor...

mo-ra ge-me fin che non tor-na al mar.

fin che non tor-na nun tor-na al mar. fin che non tor-na non tor-na al

mar. non tor-na al mar. Con-da dal mar di.

VI
Oh! Ts
vi fi ba-ga la val-le el mon-te Vi dal sag-gie-ra in fu-me va prig gio-nie-ra in

ARTASERSE.

fon te vi pre gio re in fon te mor mo ra sem pre è ge - me mor mo ra sem pre è ge - me sy

sy fin che non tor na al mar. fin che non tor na al mar non tor na al mar.

fin che non tor na al

mar. sem pre mor mo ra sem pre ge me sem pre sem pre ge me

fin che non tor na non tor na al mar. fin che non tor na al mar.



The
TYPE

Composto dal
Compositore **Sig. Puccini.** **LA SCHIAVA.**

Cantata dalla
Singer **Sig. Maggiore**

46

Andte

Ne rina

La schia ver sa ha gloe, chi

ne ri ha il ca pel lo ric cin tel lo ha il ca pel lo ric cin tel lo è più be la af fa di me e più

bel la al fa di me che gran ti fi, col ta lo ve dreb be ro i cie chi. Ha una gra zia lu fin

ghe ra par la be ne e fo res tie ra par la be ne e fo res tie ra è più no bi le di

me e più no bi le di me Que ste son tut te co se che l'hò det te ri

Reu Latio

Reu

The Treble Viol
or the Violin
Called the G&HIG

Compared to
Compared to

Cantate del } Sig.^r Millico.

4A

Revo. Largo

regno non fo'no in giusti i numi all'ara in namai, carro, vo lo a prof. trar mi, ah fè l'è vé-ro che di quei numi i

te fì nel dì ve ne nu foar, ta di an fangue, a ran di me, di te prè, ta, ve dra a for, fi in van ti lu, fin' gh

Ab non po-trai. (F) Ma vi ta po-trai quel tuo bel co-re ce-da a te-be-raj moti di una dol-ce spe-ran-za.

di fi vi, tra, a vi, vre-mo spo-fi, e a an-ni. E e quello giorno, og-getto di tur-

men-to e di ter-ro-re Sa-gra-fa-me-mo-ri-a al non tro a-mo-re.

F

Segue Aria

V12

F

Se pla-car non può quell'al-ma il ri-gor de nu-mi i-ra-ti il ri-

F

gor de nu-mi de nu-mi i-ra-ti, fra du-len-ti ef-tre-mi fia-ti

6 6 6 3

la ve-dra-i spi-rar con te, la ve-dra-i la ve-dra-i spi-rar

K

F

con te, la ve-dra-i spi-rar con

K

F

te - Sepa - car non può quell al - ma ri -

gor de nu - mi i - ra - ti frà do - len - ti on - tre mi fia - ti la ve - drai spi - rar con

te spi - rar - con te la ve -

dra - i spi - rar - con te la ve -

dra - i spi - rar - la ve - dra - i spi - rar

First system of musical notation for 'PERSEO.' It consists of two staves. The upper staff is a vocal line with lyrics: "con te spi rar con." The lower staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a fermata over the final note.

Second system of musical notation. The upper staff continues the vocal line with lyrics: "te". The lower staff continues the piano accompaniment. The system ends with a fermata over the final note.

Third system of musical notation. The upper staff is a vocal line with lyrics: "li ca-ro ben per-de-i l'a-ni, ma". The lower staff is a piano accompaniment. Above the staff, it says "Composto del Sig. Sacchini." and "Cantata del Sig. Millico." Below the staff, it says "Largo". The system ends with a fermata over the final note.

Fourth system of musical notation. The upper staff continues the vocal line with lyrics: "mi-a mo-ri il ca-ro ben per-de-i l'a-ni, ma mi-a". The lower staff continues the piano accompaniment. The system ends with a fermata over the final note.

Fifth system of musical notation. The upper staff continues the vocal line with lyrics: "l'a-ni, ma mi-a mo-ri l'a-ni, ma mi-a mo-ri An-". The lower staff continues the piano accompaniment. The system ends with a fermata over the final note.

dro-me-da An-dro-me-da a-mor mi-o An-dro-me-da o-vr

fe-i o-vr fe-i, Il ca-ro ben-per-de-i E-ni-ma mi-a mo-ri. Il ca-ro.

ben-per-de-i Ca-ni-mi-mi-a Ca-ni-mi-mi-a mo-

ri. E-ni-ma mi-a mo-ri Se-lu-ni-co-te-ro Voi n'in-vò.

la-te-oh De-i ah no-che non po-ss'i-o più vi-vr-re più vi-vr-re co-rì. Il

PERSEO.

ca - ro ben per - de - i l'a - ni - ma mi - a mo - ri. Il ca - ro ben per - de -

All.^o F
All.^o
 - i l'a - ni - ma mi - a mo - ri. An - dro me - da a mor mi o An - dro me - da o - ve

All.^o
 fe - i Il ca - ro ben per - de - i l'a - ni - ma mi - a mo - ri. An - dro me -

da o - ve fe - i Il ca - ro ben per - de - i l'a - ni - ma mi - a mo - ri.

ri. l'a - ni - ma mi - a mo - ri. l'a - ni - ma mi - a mo - ri.

LA FRASCHETANA.

Al. B⁷ V.2.

van - ta li - ber - ta Gio - vi - nēt - te Sem pli cet - te e chi

Al. Chorus

fi - gùe quell' io - gra - to più non van - ta li - ber - ta no no no no no non van - ta

V.1. Al. B⁷ Refr.

li - ber - ta no no no no no non van - ta li - ber - ta Gio - vi - nēt - te sem - pli -

Al. B⁷ Refr.

cet - te sem - pli - cet - te fie - te de - gùe pié - ta per - che a - mo - re po -

Al. B⁷ V.2.

ret - te po - ti - ret - te pres - to ó tar - di ve la fa Sem pli cet - te

57 Rondo

Composed by Sig.^r Giordani. LA FRASCHETANA.

Carretto della
Maz. by Sig.^r Sellini.

Dopo tornato al Segno
non si va più avanti di
quello segno, e da dove
passate all'altro dell'
istesso segno.

In the repeat go no further
then this mark & then
pass over to the place from
which the repeat begins.

Allegretto

Allegretto

LA FRASCHETANA.

58

pet-to tu lo-lo fei il mio te-for, e non de-fi-o al-tro di-let-to che sta-re al la-to del mio Pas-

tor e non de-fi-o al-tro di-let-to che sta-re al la-to del mio Pas-tor. Tu fei l'eg-

get-to di que-sto pet-to tu fo-lo fei il mio te-for, e non de-fi-o al-tro di-

let-to che sta-re al la-to del mio Pas-tor, che sta-re al la-to del mio Pas-tor, che sta-re al

la-to del mio Pas-tor. Non dub-bi-ta-re bell' I-dol mi-o fa-rò fe-de-le col-

LA FRASCHETANA.

tan te ogo' or bell' I dol mi o bell' I dol mi o la ro le de le col tan te ogo' or bell'

I dol mi o la ro le de le col tan te ogo' or bell' I dol mi o la ro le de le col tan te ogo' or

col tan te ogo' or col tan te ogo' or col tan te ogo' or

Composto dal
Composed by Sig. Parfello

Cantato dal
Sung by Sig. Trebbi.

VI. Tr.

Ob.

Teore bass

Andr

LA FRASCHETANA.

60

VI 2

La pri.ma vol.ta che m'ho in.na.mo.ra.to

VI 2

che m'ho in.na.mo.ra.to m'ho in.na.mo.ra.to d'u.na Ca.la.bre.le

VI 2

La pri.ma co.sì che m'ha do.man.da.to, che m'ha do.man.da.to, e

Ob. 2

Ha.to un par di scar.pe al. la fran.ce.le e Ha.to un par di scar.pe al.

Ob. 2

la fran.ce.le al. la fran.ce.le la bi e le le.m.te quan.do son bel.le e le

Allegretto

LA FRASCHETANA.

le_mi-ne quan-do fon bel-le fin le di-ta ci fan-no lec-car a - - - e le

Ob. V2. Ob. Ta.

le_mi-ne quan-do fon bel-le la la ra la la ra la e le fem-mi-ne quan-do fon

bel-le fin le di-ta ci fan-no lec-car fin le di-ta ci fan-no lec-car fin le di-ta ci fan-no lec-

VI. VI.

- car

The BOMBARDS
Composed by Sig^r Sacchini. L' AMORE SOLDATO.

Carretta dalla
Sung by ... Sig^r Todt.

Baritone C. Contr.

L'AMORE SOLDATO.

19

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The system concludes with the instruction "Dich'm."

Second system of musical notation with Italian lyrics: *co la dal mio re no ge lo fia col tuo ti mor dei t'in co la dal mio re no ge lo fia ge lo*

Third system of musical notation with Italian lyrics: *fia ge lo fia col tuo ti mor ge lo fia col tuo ti mor non tur*

Fourth system of musical notation with Italian lyrics: *la re il bel fe re no non tur so re il bel fe re no on de a noi*

Fifth system of musical notation with Italian lyrics: *cal so le pe ne dun a munte fi do cor, dun a man te fi do cor*

L' AMORE SOLDATO.

mor. pre di sti ta al ca ro be ne fra de li aie
 fra con ten ti lo fa ro le li ce ogn or. fa ro fa ro fe li ce
 li ce ogn or. Ohi tin vo la dal mio le no ge lo fia col tuo fi mor. ohi tin vo la dal mio
 le no ge lo fia ge lo fia ge lo fia tuo ri gor ge lo fia tuo ri gor. col
 tuo ri gor col tuo ri gor.

In the repeat go no farther than
 this mark [] and then pass over
 to the place from which the
 repeat begins.

Dopo tornato al segno S. non
 si va più avanti di quello segno
 [] da dove passerete all' altro
 dell' istessa forma.

The Guitar

Composita da)
Composed by) M^{re} Handel. RODELINDA.

Cartata dal)
Sarg by) Sig^{re} Senefino. 61

Accompagnamento
The Guitar
Largo

The musical score is written for guitar and voice. It begins with a large illustration of a guitar on the left side. The score is organized into systems, each containing a guitar part (treble and bass staves) and a vocal part (single staff). The tempo is marked 'Largo'. The key signature has one flat (B-flat). The lyrics are in Italian. The score includes various musical notations such as notes, rests, and dynamic markings like 'V12' and 'V12 Tr.'. The piece concludes with a 'Fine' marking.

ma to be - ne vic - ni l'al - ma a con - fo - lar. a con - fo - lar.

vic - ni vic - ni a - ma to be - ne do - ve fe - i do - ve fe - i vic - ni

l'al - ma a - con - fo - lar. vic - ni vic - ni l'al - ma a

fo - lar. Son op - pre so to

Fine

men-ti ed i - mi-ri la men-ti fol con te pos-so be-ar son op- pref-so or men-ti ed i

cru-di mie - men-ti fol con te pos-so be-ar. fol con te pos-so be-ar.

Rondo Composed by Sig.^r Rauzzini. PIRAMO E TISBE.

Can. Sung by Sig.^r Rauzzini.



Tis-Kettle Drum.

Accompagn. *Violini*
Tutti
Larghetto

By this we love of ten - and how from now an - per - fect - now what a joy tis -
Fug-giam do-ve fi-cu-ra in dol-re li-ber-ta con-ten-ta li-ber-

en-ter - be-hold him and it dies! - let's make your rue - ing - then, there - I say'd - I had do -
ta - feel - fe il fog-gior-do - la fa-ra noi-tra cu-ra or da-an-bel-col-le-a -

PIRAMO E TISBE.

66

part and fare has rude pre-ump-tion do, pleas'd to lose my heart: you were his now he for me
- me - no or pref-er-ence on - da poi - ra ve-der co-me le-re-no il lei dall'on-de ap-par

is quite ad-verse - just pride I lose, my eyes would par-don be, for my tongue could chide. By
co-me tran-qui-lo il mar poi - fa' ri-tor-no poi fa poi fa ri-tor-no. Fug-

his we love of him - and have found our joy thus: him may a part his soul be hold him and it dies.
giam do-ve fi-co-ra in dol-ce li-ber-tà con-ten-ta po-ver-tà fel-le il fog-gior-no. feel-

VI hold him and it dies: told him and it dies. VI With truth the hold, de-
fe il fog-gior-no. feel - fe il fog-gior-no. Ve-drai co-me s'ob-

and ever to me thus oft has fast in vain would Cha-ris light me in vain the world - braid in vain for
bli-a fa-s-tio-og-ni pen-sier in quel le del più-cer fe - di in no-cen-ti fe

PIRAMO E TISBE.

Vi
 d up - broad. No from those lips dis - co - ver dim ples laugh the while no brows ap -
 di in - no - cen - ti. Vè - drai ti no i pre - fen - ti rif - chi af - fan - ni af - fan - ni

pear re - sent - ful where heav'n has stamp'd a smile no brows ap - pear re - sent - ful where he -
 ti - mor co - me ún fe - li - cì a - mor cam - bis in con - ten - ti can - -

stamp'd a smile. By our love of life, and how fast our an - ger flies one day a ju - tis
 bis in con - ten - ti. Fug giam do - ve fi - co - ra in dol - ce li - ber - ta con - ten - ta po - ver -

shall be hold him and it dies be - hold him and it dies shall him and it
 ta feel - fe il sog - giór - no. feel - fe il sog - giór - no. feel - fe il sog - giór -

shall him and it dies shall him and it dies shall
 no feel - fe il sog - giór - no.

PIRAMO E TISBE.

70

VI. F. E.

che fa per che non vie-ne la mia te...ma i con fo-lar ah che fi per...che non

F. E.

vie-ne la mia te...ma i con fo-lar la mia te...ma i con fo-lar la mia te...ma i

VI. VI.

con fo-lar In fe-li-ce in tan-to or-ro-re Che fa-rò che farò fen-za il mio ben

K. E.

in tan-to or-ro-re che fa-rò fen-za il mio ben che fa-rò fen-za il mio

K.

ben che fa-rò fen-za il mio ben.

1. affn solo

PIRAMO E TISBE.

71

VI.
Frod. dou fan...ge in ...gni ve...na fen to oh' Di...o thim.

per si al co...re b... è il ri...gor mi ven...ta sp...pe...na per do le mi e per tre...mar. per do.

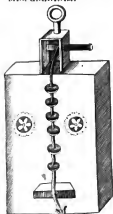
VI.
VI.
VI.
lor mi e per tre...mar. fa...fe...li...ce in tan to or...ro...re che farò che farò fen...za il mio ben to.

tan to or...ro...re che farò fen...za il mio ben che farò fen...za il mio ben che farò fen...za il mio

VI.
VI.
ben fen...za il mio ben fen...za il mio ben.

Composta dal Sig.^r Sacchini CRESO
Compofed by L. On. V2.

Sung by } Sig.^r Ronaglia.



Sigue Sigue Chile
 Sing by Jorge Yanguán

Accordíon V2 V1
 Tromba
 Basso

Lento

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics 'The Rose Tree' are written below the vocal line.

So che fr. de. l'.

Musical score for the opera *L'Ingrate* by G. Rossini. The score is in French and includes vocal and piano parts. The lyrics are:

non é quel co-re ce-mo l'in-gra-te - mo il fin a-mo-re par la tuie

The score is written for a voice (V.) and piano (P.). The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *sf* (sforzando) and *sfz* (sforzando). The vocal part includes lyrics and musical notation. The score is in 3/4 time and is in the key of G major.

Musical score for Crescendo, featuring vocal and piano parts. The score is written in G major and 2/4 time. The lyrics are in Italian.

The first system shows the vocal line with the lyrics: "ti - ta mo - rit mi fa". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the vocal line with the lyrics: "mo, rit mi fa per la spie - ta - mo, rit mi". The piano accompaniment includes a section marked "Allegro".

The third system shows the vocal line with the lyrics: "per la spie - ta - ta mo, rit mi fa mo, rit mi fa mo". The piano accompaniment includes a section marked "Vivace".

The fourth system shows the vocal line with the lyrics: "ti - ta mo". The piano accompaniment includes a section marked "Vivace".

The fifth system shows the vocal line with the lyrics: "So che le - te - non e' quel co - fe - le - mo fin gra to". The piano accompaniment includes a section marked "Vivace".

CRESO.

74

te - no il tuo a - do - re per la spie - ta - ta mo - rir mi fa -

mo -

rir mi fa - per la spie - ta - ta mo - rir mi fa - per la spie - ta - ta mo -

rir mi fa - mo - rir mi fa - mo -

rir mi fa -



Composita da M. Handel ALCINA.

Adagio con Sig. Carissimi.

Alto E
V12
Tutti
Largo

Ver-di pra-ti fel-vé a-me-ne per-de-
re-te la-bel-tà, va-ghi fiór cor-ren-ti ri-vi-la-tà, ghe-za, li-bel-
lez-za, per-to in-vó-i fi-can-ghe-ra. Ver-di pra-ti fel-vé a-
me-ne per-de-re-te la-bel-tà E can-gia-do il vó-tro sà-

V2.
V1.

ALCINA.

76

pet-to all'or-ror del pri-mo og-get-to tutt in voi ri-tor-ne

tutt in voi ri-tor-ne ta-ver-di pra-ti

fel-ve a-me-ne per-de-re-te la bel-tà. per-de-re-te

la

Alto col Basso



Composita dal
Composed by Sig. PICCINI, LA BUONA FIGLIOLA.

Sung by - - - **Sig.^{ra} Zamparini.**

The PSALTERIUM.

Accomp. Thoro.

Largo

V.

B.

Ca-ro a-mor tu-chi-lo-fa-

qu-an-do fi-a-do e-que-to cor-de ri-s-ve-gli-a-chi-ro ca-a-mor qual-he

fian-ma an-cor per-me qual-he fian-ma an-cor per-me an-cor per-me

lie-cor per-me

Composto dal
Composed by Sig.^r Mortellari.

DIDONE.

Cantata della
Sung by Sig.^r Gabrielli.

78

THE PLATE-MUSIC

Assomiglianti

Revo And.^{te} Espressivo.

E mi ha cio l'in-gra-to eb-be cor di tra.

al tempo

dir-mi for-te ti ran-na ah con-fo-la ti al me-no in quel-to is-tan-te

al tempo

Revo

foc-cor-ri per pie- quest' al-ma a man-ir.

Revo

VI

Tu ger-ma-na un pe-gno es-tre-mo del tuo af-fet-to mi do-na, ah che la mia cof-fan-na

Aria

ah che la mia cof-fan-na or m'ab-ban-do-na.

Aria

DIDONE.

un'opera di re, der pol'aspetti del po, lo, al me part all thy an' more in ill
 lo vi las, c'ioe quel to schi o fe via Pol, ti, mo non lo, ah che la fe l'fol

na, toms tu my Chlo, as bredi in, par to nor Chlo, as bredi in, par, 3
 mi-o so mi più lo ri - ve, dro lo mi più lo ri - ve, dro.

Turn - turn ah Chlo, ah turn ah Chlo, ah turn ah Chlo, ah turn ah Chlo, ah
 va - do va - do oh Ciel oh Ciel deh las, ca deh las, ca oh pene oh

turn ah turn Ciel ah turn ah Chlo, pi - ty sweet, ched Da - mona was
 Ciel deh las, ca oh pene - per te fol per te fol mio ben fa - ven, to

turn and pi - ty Da - mona was Al - so what thy man heart can hear what thy man heart can
 per te fol mio ben par to va - do oh Ciel che pe - na oh Ciel che

DIDONE.

80

base The form of form and beauty too GO TO
 pe - na il più har - ba - ro tor - men - to gran ti

Fla. The life of turn the form of turn and beauty too Vi. The love of
 Ovi chi mai pro - vo gran ti De - i gran ti De - i chi mai pro - rò. ló ai be - ro.

Vi. un - der passion full of po - lar all thy an - gel in di - na - tion to set Chlo - as high as part
 goes to ad - di - o fe la ful - ti - mo non fò ah chi fa - le il sol mi - o le mai più in ri - ve - drò.

to my Chlo - as high in part all the ly - re - ro - di - na - tion to my Chlo - as high in
 le mai più lo vi - ve - drò. i - vi ba - cio ah chi fa - le mai più in ri - ve - drò.

Vi. part to my Chlo - as high in part. 3
 drò - le mai più lo ri - ve - drò.

La ver-gi-nel-la co-me la Ro-sa, fio-prir non o-fa il pri-mo ar-dor. Se ab-ban-do-na-ss la mes-sa

LA GOVERNANTE.

84

chi - na in fol - la spi - na lan - giu - ce al - log - ver - gi - nel -

la co - me la Ro - sa fio - prir non o - fa il pri - mo ar - dor,

ma fi - ra - vi - fa se man gra - di - ta al fen - in - vi - ta la trim -

ge al fen .

The CYMBALS of Bachius
Composed by Sig.^r Pacifico

ASTARTO.

4th Cymbal (dalla)
Song by . . . Sig.^r Pozzi.



Rondo
And.^{te} Euphrasio

ASTARTO.

K. F. K. F. R.
 Non te mer bell' I dol mi o Non te
 mer bell' I dol mi o con tro il Ciel re lis te a mor, con tro il Ciel re sis te a
 mor, che tu pin gi ah fre na sh fre na oh
 Di o: tu pin gi ah fre na, quell' a ma ro fuo ro lor, quell' a ma ro
 Largo Tempo Primo
 Largo Tempo Primo

tuo so - lor - Non te mer bell' I dol mi - o, Non te mer bell' I dol
 mi - o con - tro il Ciel re - sis - te a - mor, con - tro il Ciel re - sis - te a - mor. fi cru -
 de - le in vi - le pro - ve iò da - rò del mio va -
 lor iò da - rò del mio va - lor. In sul A - ra in grem - bo a Gio - ve pro - ve -
 re - te il mio fu - or, che tu pian - gi ah fre - na ah Di o ah

ASTARFO

ASTARTO

fre-na oh Dio Non te-mer bell' I dol mi-o, Non te-mer bell' I dol mi-o con-tro il

Ciel re-fis-te a-mor, con-tro il Ciel re-fis-te a-mor fi cru-de-le in-grem bo i Grotte

pro-ve-re-te il mio fu-ror pro-ve-re-te il mio fu-ror Non te-mer bell' I dol

mi-o con-tro il Ciel re-fis-te a-mor re-fis-te a-mor re-fis-te a-mor

re-fis-te a-mor

The Tullio Foras

Composto dal
Composed by

Giordani, IL BARONE DI TORRE FORTE. Cantata dalla Signora S. G. 86



Allegretto

Violoncello
Violoncello
Flauto
Flauto

Accompagnamento
Thorbasso

Violoncello
Violoncello
Flauto
Flauto

Clarinetto
Clarinetto

Flauto
Flauto

Violoncello
Violoncello
Flauto
Flauto

Sen, to che in fe . no mi bat . te il co . re, fe un

Violoncello
Violoncello
Flauto
Flauto

dol . ce A . no . re mi fai spe . rar . mi bat . te il co . re, fe un dol . ce A .

IL BARONE DI TORRE FORTE

IL BARONE DI TORRE FORTE.

mo - re mi fai mi fai pe - rar, mi fai pe - rar, mi fai pe - rar.

Vol gi un po - co que gli oc - chiet - ti ele a - han - fat - to in - na - mo -

rar, in na - mo - rar, tris - ta - rel lo brie - con cel lo, deh non far - mi de - li - rar, tris - ta - rel lo brie - con cel lo,

deh non far - mi de - li - rar, tris - ta - rel lo brie - con cel lo, deh non far - mi de - li - rar ah tu vuoi far - mi

IL BARONE DI TORRE FORTE.

88

The musical score is written for a vocal soloist and a piano accompaniment. It consists of eight systems of staves. The vocal line is in a single melodic line, while the piano accompaniment is in a single line. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the vocal line. The score is divided into sections by repeat signs and includes a final cadence.

The lyrics of the score are as follows:

de - li - rar - . . . Sen - to che in fe - no mi bat - te il co - re fe un dol - ce A - mo - re mi fai spe -
 rar, . . . mi bat - te il co - re, fe un dol - ce A - mo - re mi fai mi fai spe - rar, . . . mi fai spe -
 rar, . . . mi fai spe - rar, . . . mi fai spe - rar mi fai spe -
 rar, mi fai spe - rar, . . .
 The score concludes with a final cadence.

om.bra in no.cer te.

F. Al.

Cantata dal Sig. Roncaglia.

The Bittum

Accompagn.

Andantino

mi o l'ab.ban.do no al tuo bel cor

Andantino

di o Nel par. tir bell' I dol' mi o l'af.cio in pre.gno a te di mor.'

Musical score for a vocal and piano piece. The score is written in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a vocal line (soprano/tenor) and a piano accompaniment. The piano part features a prominent, fast-moving eighth-note pattern in the right hand, often with chords in the left hand. The vocal line is melodic and expressive, with various ornaments and trills. The lyrics are in Italian.

The lyrics are as follows:

pe- gnoa te d'a- mor. Vén- go oh Ciel son pron- to
 oh Di- o oh Di- per te fol mió ben m' al- fan-
 no, per te fol per te fol mió ben m' al- fan- no, Ah tor- men- to pio ti-
 ran- no ah tor- men- to pio ti- ran- no non pro-jo mai qu'è- to
 cor ven- go son pron- to son pron- to oh Di- o Nel par- tit bell' I- nel

mi o l'ab-ban-do-na il tuo bel cor. que's to la - cio quell' ad -

di o Nel par-tir bell' I-tal mi o las-cio in pegno a te d'a - mor. a te il a -

All^o Affai.
mor. laf-cio in pe-gno a te d'a - mor. Ah tor -

All^o Affai.
men-to più ti - ran - no non pro-vo mai que's to cor. non pro-

vò mai que's to cor. ah tor-men-to più ti - ran - no

LA CLEMENZA DI SCIPIONE.

non pro- uò mai que- to cor aen- go oh Ciel fon

pron- to oh Di- o oh Di- o bell' I dol mi- o t'ab- ban-

Allantino
do- no oh Di- o Nel par- tir bell' I dol mi- o t'ab- ban- do, no al tuo do- lar.

All? Affai
v2. 64. Basso
K
Ab tor- men- to più ti- ran- no non pro- uò

All? Affai
mai que- to cor, non pro- uò mai que- to cor, non pro- uò mai que- to

ALESSANDRO NELL' INDIE.

94

cor. mai que - to cor. mai que - to cor. non pro - xò mai

que - to cor.

Reo e
Duetto.

Composto dal

Sig. Corri-ALESSANDRO NELL' INDIE.

Cantato dal Sig. Ranzini.

Song by Sig. Schindler.

Puro e
Cleonice

Assolutamente

Thou

Larghetto

Lo de a gli De.i fon per - su - a fu al

fi ne della tua fe del - ti.

piu ge - lo so qua -

dov e chi - sa - che an - tem - mi - pe -

ALESSANDRO NELU INDIE.

fi.e.ro dell'au.ra e piu leg.gie.ro, do.v'e chi di.te che giu.del

ma.re un fos.pet.to.lo a.man.te è tor.chi.do è in.cos.tan.te. Io non lo cre.do, ed io non pos.so dir mi

di lin.gua af.fai, mi con.vin.ce ub.bas..tan.za, la pla.ci dez.za to, la tu.a cos.tan.za.

Ri.cor.do il giu.ra.men.to, la pro.nes.sa rim.men.to. Ead.

li co.nof.ce, li ve.de, che pla.ci do a.ma.for, che bel.li fe.de? Siegur Subito

cre de al miò do-lo-re che lo pos-fa un di pro-var. un di pro-var
chi non cre-de al miò do-lo-re che lo pos-fa un di pro-var

che lo pos-fa un di pro-var. lo pos-fa un di pro-var
che lo pos-fa un di pro-var. lo pos-fa un di pro-var

All
All

Per chi per-do o guis-ti De-i il ri-po-so

Hec

de miei gior-ni per chi a chi a chi mai gli af-fet-ti miei-gua-ti

Cle

ALESSANDRO NELL INDIE.

88

Dei fer-bas tin' o-ra a chi: a chi: Ah li mo-ra e non li tor-ni per fin
 Ah li mo-ra e non li tor-ni

gra-to a fos-pi-rar. In-fe-del
 per l'in-gra-to a fos-pi-rar. men-zog-ner

Allegro
 Che bel-la se-nie!
 Se mai più fa-ro ge-lo-so men-zog-
 che pla-ci-do a-ma-fo-rt
 And.^{te}

ma tur-bo il tuo ri-po-so in-te-del? pa-ce
 mi pa-ni-ca il fa-cro No-me
 mer?

ALESSANDRO NELL'INDIE

Alf. Vivace

mai non ab-bia il cor. ques-ta la fe-de? quén.to è l'a-mo-re?

Alf. Vivace

mo-ra e non li tor-ni per l'in-gra-to a fos-si-rai.
Ah li mo-ra e non li tor-ni per l'in-gra-to a fos-pi-rar.

per l'in-gra-to per l'in-gra-to a fos-pi-rar.
per l'in-gra-to per l'in-gra-to a fos-pi-rar.

Ah li mo-ra non li

tor ni per l'in-gra-to a fos-pi-rar. per l'in-gra-to a fos-pi-rar. per l'in-gra-to a fos-pi-rar. Ah fi mo-ra non fi tor-ni per l'in-gra-to a fos-pi-rar.

rar. A chi fer-ba-i gli af-fet-ti mie-i.

deli ques-to è l'a-mo-re Al fi mo-ra e meo-zug-ger-ques-ta è la fe-de Ah fi

non fi tor-ni noo fi tor-ni a fos-pi-rar. mo-ra e non fi tor-ni a fos-pi-rar.

ALESSANDRO NELLE INDIE.

Pia.

per l'in-gra-to a' fos-pi-rar. per l'in-gra-to a' fos-pi-

per l'in-gra-to a' fos-pi-rar, per l'in-gra-to a' fos-pi-

Rit.

rar. a fos-pi-rar. a fos-pi-rar.

rar. a fos-pi-rar. a fos-pi-rar.

Composto dal
Composed by Sig.^{ro} Corri.

Cantata dalla
Sung by Sign.^a Schindlerin.

VIA Ritu.

Di-gli Ch'io fon fe-de-le ch'io fon fe-

Al compo.

And.^{te} Sottenu.

Ritu.

a tempo

de-le di-gli ch'è il mio te-so-ro che m'a-na che m'a-di-ò l'a-do-ro che non dis-

in time

pe - ri an - cor. di - gli ch'è il mio te - fo - ro che

ma - mi ch'io l'a - do - ro che non dis - pe - ri an - cor. che ma - mi ch'io l'a -

K. P. F.

do - ro che non dis - pe - ri an - cor. che non dis - pe - ri an -

K F.

Di - gli che la mia flet -

K F.

pe - ro phar col pian - to che lo con - li in fan - to l'an

K F.

ma-gi-ne di quel-la che vi-ve nel fvo cor. che vi-ve nel fvo cor.

di-gli di-gli ch'è il mio te-so-ro che m'a-mi-chio l'a-do-ro che

non dis-pe-ri an-cor. che non dis-pe-ri an-cor. di-gli

in time
che m'a-mi che m'a-mi ch'io l'a-do-ro che non dis-pe-ri an-

a tempo

cor.

Composto dal
Composed by Sig.^r Sacchini.

RINALDO.

Canuto dal
Sung by } Sig.^r Pacchierotti. 104

In the repeat go on from
then this mark and then
pass over to the place
from which the repeat
began.

The Tibia begins.

Alc. compo.

Thoro' lab.

Dopo tornato al Segno
E non si va più avanti
di questo segno si dà
dove passate all'altro
dell'istessa forma.

Andan.^o

ce l'pe-me

I do lo mi o var rei per mo rit na la to col

tret to no son dal fa to l'eu più leg ge a le gui tar lem pia

legge a le gui tar No non te mer non te mer ri to mi ve dra i a te

RINALDO.

li be-ro tor-nar, Deh fe-re-na Deh fe-re na'i vá-ghi ra-i. io lan-

gun-co lan-gui-co al suo pe-nar. io lan-gui-co lan-gui-co al suo pe-nar.

tar. Deh fe-re-na i vá-ghi ra-i non te mer non te mer

io lan-gui-co al tuo pe-nar al tuo pe-nar. Co-ra-man-ti

che ve-de-te co-me io per-do il ca-ro be-ne come per-do il ca-ro be-ne di-le-vói ar-le-mic.

pe ne non fon de gne di pié-tà Ar-mi-da oh Di-o Ar-mi-da non te-mer non te-

-mer, Co-ri a-man-ti di... te vò-i di-te vò-i le miè pe-ne non fon de gne di pié-

non fon de gne non fon de gne di pié-tà co-ri a-man-ti di-te vò-i di-te

vò-i le miè pe-ne le fon de gne le fon de gne di pié-tà le fon de gne di pié-

tà le fon de gne di pié-tà sì di pié-tà sì di pié-tà.

[illegible]



tor - na a man - te le fue pe - ne a con - fo - lar.
 lie - to as - por - to i tuoi of - fi a fe - con - dar.

tor - na pur ma tor - na a man - te, le fue pe - ne
 or vi - sub - le no lie - to as - por - to, i tuoi of - fi

con - fo - lar le fue pe - ne a con - fo - lar.
 fe - con - dar i tuoi of - fi a fe - con - dar.

con fo - lar con fo - lar con fo - lar
 fe - con - dar fe - con - dar fe - con - dar

8.
 Dal Segno 8.
 non li vanti di fatto

man-ti la mia fiam-ma por-te-ra... le-co-res-ti a-ni-ma-mi-a què-to
cor che vi-ve in te, ah per sen-pre og-gi tu ti fi-a il can-dor del-
la mia fé, il can-dor del-la mia fé, va-do oh me-tu
pian-gi tu pian-gi a-mi-co oh fos-sen-di fos-
pen-di un fol-mo-men-to



miù tor-men-to più bar-ba-ro non vè. oh Dio del miù tor-men-to più bar-ba-ro non



vè. più bar-ba-ro non vè. vè do ad-di-ss-ah-ti las-ciò



frà l'om-bre de gli aman-ti la fiàn-za por-re-ra oh Dio del miù tor-men-to più



bar-ba-ro non vè. più bar-ba-ro non vè. più bar-ba-ro non vè. più



bar-ba-ro non vè.

Andrè

Al ma spe ran za non af fli ger mi piu.

sf p

Alc.

ti mo ra va al me no il mi le ro mio sta to non mi ren de re an cor più fen tu ra

Scilla

za tu pian gi ben mi a ne sco pir uo i la cag gion del tuo pian to

Scilla

uon re der mi mo ri re, se le cio ti pa i ce do na mi un guar do fo lo

f

don mi che ma mi din mi che ma mi e ad ub bi der ti so fo lo.

Segue Subito

LUCI ADORATE.

V²
 VI
 R.
 Accompanio
 Flauto
 al Fine
 C^{ro}. sf R. Ln. ci a do.
 Larghetto

VI
 C^{ro}
 ra... te deh non pian ge te le voi vo le te ch'io vi va an...
 C^{ro}

Se fos pi ra... te l'al ma vien me no l'al ma vicin me no e dal mio

fe no s'in vo... ra e dal mio fe no s'in vo...

ra Ln ci a do ra... te deh non pian ge te le voi vo le te... ch'io

LUCI ADORATE

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vi vá an - cor. voi vo - le - te



ra - te per ven - di - car - vi ió vo - le - ro fe voi vo -



le - te vo - le - ro lu - ci a do ra - te



lu - ci a do - ra - te Lu - ci a do - ra - te de - us pa - tris ge - ne - te voi vo -



le - te ch'io vi vá an - cor. ch'io vi vá an - cor.

RONDEAU.

435

ri - tol - ver - ti non fa e ri - tol - ver - ti non
 fa E_a quest' al ma ab - no - na
 ta per che ma - i tal cru - del ta per che
 ma - i per che ma - i per che ma - i tal cru - del ta
 Al mio be - ne a lei che a - do - ro vo chie den do in van pre - ta al mio be - ne vo chie

UN AMANTE SVENTURATO

118

ha fi cru-de-le il cor non ha.

Rondo Compo tu diti Sig. F. Sarti.

UN AMANTE SVENTURATO VI

Un a-man-te sven-tu-ra-to non fi

Largo

tro-va non ti tro-va al par di me un a-man-te sven-tu-ra-to non ti tro-va al

par-di-me. il mio ben mi co-sta ma in gio-to mi co-sta ma in gio-to

ma la col pa-mis do-v'e do-v'e do-v'e me.

UN AMANTE SVENTURATO.

Ah ah lei pur ti ran. no a mo. re ti ran. no a
 mo. re le tu ran. di a no ti so co. re co. ti ter ba. ra uer. ce un
 ma te ven. tu ra. ro non ti tru. a non ti tro. va al par di me. un a. min. te ven. tu. ra. to.
 non ti tro. va al par di me. Il mio
 ben mi chiv. ma in. gra. to ma la col. pa. n. a dov' è dov' è

Allo
 All. e

un a . man . te sven . tu . ra . to non si tro . va al par di
 me . al par di me . il mio ben di chia . ma in gra . to ma la col pa . mi la
 col pa . mi di . Un a . man . te sven . tu . ra . to
 non si tro . va al par di me . al par di me . al
 par di me . al par di me .

Dopo tornato al Segno^{2o},
 non si è più avanti di questo
 ottavo^{2o} ha dove pulsava, all'
 altro del^{1o} che ha breve.

In the repeat, no two breves then
 their mark² and therefore over
 to the place from which the
 repeat begins.

Fine del Tono Primo.
 End of the 1st Vol.
 James Johnson Sculp. Phila.

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